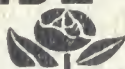
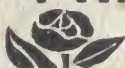


**A
PRACTICAL GUIDE
TO**



STENCILLING
BY
FRANK GIBSON
SIXPENCE NET.

REEVES & SONS, ^{LD} LONDON.

2005



With Colours, Stencils, and
[SIXPENCE NET

A
PRACTICAL GUIDE
TO
STENCILLING

BY
FRANK GIBSON

REEVES and SONS, LIMITED
ASHWIN ST. DALSTON
LONDON

1913





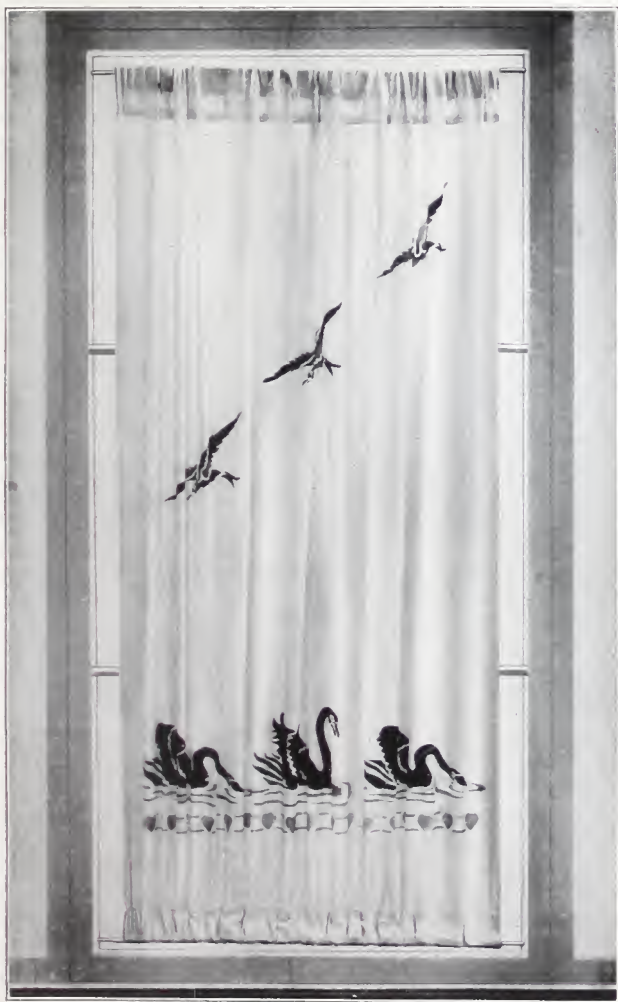
AN EXAMPLE OF HAND STENCILLING.

Washing Stencilled Articles.

Allow some time to elapse after stencilling, as colours, although drying rapidly, take several weeks to harden thoroughly.

Prepare a warm soapy lather. Do not allow a number of articles to soak in the lather, but take each singly and move it quickly about, avoid rubbing the coloured parts, wring out lightly, and put at once into clear, cold water, rinse two or three times, and wring out lightly.

When nearly dry, iron on the back, when possible, and do not use a very hot iron.



AN EXAMPLE OF HAND STENCILLING.

ON STENCILLING GENERALLY.

OF recent years the art of stencilling has come into vogue for fabrics, walls, etc., and this work may be done by anyone who has an eye for colour, and a little ingenuity in arranging patterns to produce a design.

This book is intended as a practical guide to stencilling, and a few of the applications to which it may be applied are described in as simple a manner as possible, enabling anyone without a previous art training to produce creditable and artistic work.

The suggestions given are the result of over twelve years' experience of stencilling for various commercial purposes, and have all been thoroughly tested. There is no pretension to an exhaustive treatment of this subject, as the possibilities of artistic effect in colour and arrangement of design to which stencilling may be put are almost unlimited in the hands of an ingenious and artistic worker.

Stencils may be complete designs ready to place in position. Rub colour through, lift, and behold you have a cushion square, or some other article requiring no further work. That is one way, but it brings you to a *cul-de-sac*, and there is no special inventiveness or artistic creation required, making the art of stencilling a mere mechanical process, which soon palls on one, and all interest is lost.

There is another way, and that is to treat the stencils as units, of course using them complete when they suit your purpose, and adapting by stencilling an extra leaf, flower, etc., or omitting parts, also by repeating a single stencil in various arrangements, or combining different stencils to produce a complete design. The possibilities increase as you go on, and the interest grows, training the hand and eye to work harmoniously, while increasing the perception of tone, which is of great value at any time, and leads to a deeper appreciation of the beauties of nature. Stencils, although originally designed for a specified article, may often be treated in such a way that they may be used as units to compose other designs, and for other purposes.

The stencils illustrated have been designed with that object in view, and suggestions on how to arrange and adapt are also given, the object being to pave the way to a greater variety of applications and uses.

Specimens of the colours referred to are given. They are actual stencil colours applied by hand.

THE MATERIALS NECESSARY.

Work Board.

A PIECE of soft calico, free from joins, is stretched tightly over a medium-sized drawing-board, being fastened with tacks or drawing-pins, care being taken to avoid any wrinkles. For large designs a sheet stretched over a table is quite suitable—well fastened to prevent any slipping.

Stencils.

These should be made of oil paper, fairly stiff, but thin enough to be slightly transparent, which assists greatly in repeating one pattern close to another. Zinc or other metal is not advisable, as the thin points of the stencil are apt to curl up, while, if thick, the work is rough at the edges. A zinc plate does not lie dead in the same way as oil paper.

Cleaning Stencils.

Stencils should be cleaned immediately after use with a cloth damped with turpentine, and also when reversing the stencil. Lay the stencil on a piece of blotting-paper when cleaning, and dry carefully.

Repairing Stencils.

With ordinary care a stencil should last out a large number of copies, but should it break when stencilling, or the knife slip when cutting, it may be repaired by cutting a narrow strip of suitable length from the edge of the stencil, as far from the design as possible, and fix across the torn part with adhesive glue.

Stencils Cut and Ready to Use.

Stencils may be bought cut and ready to use from any artist-colourman for a few pence. Prices of the stencils illustrated have been given.

Cutting Stencils.

The requisites are a steady hand and a suitable design, some transparent stencil paper, a sheet of glass, a knife with a sharp point—preferably a short narrow blade, a sharpening-stone and oil. Lay a piece of stencil paper over the design and trace with a soft pencil, shading the parts to be cut out. Next place the stencil paper, with the pattern traced on, on the glass, and cut out the shaded parts, holding the knife more perpendicular than when tracing, using the left hand to keep the stencil from slipping. It is most important that the point of the knife be kept sharp.

Brushes.

Special brushes are made for this work, known as stencil brushes. They should be of good quality hog's bristles. Large brushes are difficult to clean properly, and amateurs generally find the smaller sizes more convenient to work with.

Cleaning Brushes.

Brushes may be washed with warm water and soap, well rinsed, and allowed to dry thoroughly. Brushes should on no account be dried beside a fire, as it softens the cement which holds the hairs together.

This is a quicker method, and should not be used near a light. Put about half-an-inch of petrol or turpentine in the bottom of two cups, stir the brush in the first cup to clear away most of the colour, squeeze the brush with a rag, then rinse out in the second cup. Avoid doubling over the hairs. Clean each brush singly. They may then be used in a few minutes for another colour.

Stencil Colours.

Oil colours in tubes are not the most convenient to use for stencilling, they require admixture with a special medium, and it is by no means easy to hit off the correct quantity or to repeat it successfully. Thin ready-mixed colours are far more convenient, and require nothing but stirring. Any good artist-colourman can supply the brands referred to in this book, which are reliable, good tints, the correct consistency, and all capable of being mixed together to give any possible shade or tint required.

THE METHOD OF STENCILLING

Preparation.

LAY out the stencil brushes, stirring-rods and colours required, and an ordinary saucer, small plate, or colour dish for each colour you are going to use. Stir the colours thoroughly with the stirring-rods when the tins or bottles are opened, and a slight stir each time the brush is re-charged.

Place the work-board on a table, spread the article to be stencilled on the work-board, and smooth out any wrinkles. If the article is larger than the board, arrange it so that the board is under the part to be stencilled. Arrange the stencil in the desired position, fixed with drawing-pins. To avoid holes in silk, satin, or other delicate materials, use weights instead of pins.

Charging the Brush.

Lift a drop of colour with the stirring-rod from the bottom of the tin or bottle on to a saucer, and rub the brush in it. The brush is now charged and ready to stencil. Avoid too much colour. The best work is produced by using the least possible amount of colour on the brush.

Stencilling.

Stencil by rubbing the brush well into the cloth with a circular motion. Pressure is too great if the hairs of the brush double back or spread much. Rub longer where you wish the colour darker, and lighten the touch gradually towards the paler parts. Do not dab or thump the brush. The work looks much better when points of leaves and flowers are rubbed in stronger.

Blending Colours.

After some practice, colours may be blended into each other by brushing one colour very lightly over another, care being taken that the first colour applied is not too dark.

For instance: Green leaves with Autumn Brown lightly stencilled over the tips, and perhaps a touch or two on the sides of a leaf, produces Autumnal tints. Stems in Autumn Brown, lightly brushed over with Leaf Green in unequal strengths, enriches and softens the tone, and is specially suitable for rose and apple stems. A touch of Vandyke Brown or Black may be applied to the points of thorns, with decorative results.

Gold applied flat with Autumn Brown, shaded from full strength till it fades into the Gold, looks well for tulips. Another colouring is to apply Gold with Apple Red shaded over till it fades into Gold. For apples, a touch of Leaf Green on the Gold side is very effective, after being treated in either of the foregoing colourings. Old Gold and Vandyke Brown may be used in the same way for deeper tones.

For grapes, Helio stencilled flat with Smoky Blue shaded over parts—the high lights having a touch of white.

Helio may be delicately tinted on undersides or tips of flower petals which are already stencilled in Pink, Old Rose, Blue, or Azure.

For oranges, apply Orange with Apple Red lightly shaded on the underside.

The possibilities and variety in blending colours through a stencil are enormous. The previous suggestions will be enough to lead you to other effects in other colourings.

An equal amount of rubbing produces a flat effect.

USEFUL HINTS.

PROTECT leaves with a bit of paper held by left hand, moving as you follow the design when stencilling the flowers, and *vice versa* when stencilling leaves. The same method applies to geometrical and other designs to keep the colours clear of one another.

Rather work with the brush too dry than overcharged. Remember that if article is not lifted from the table, the stencil can be carefully fitted over again and more colour rubbed on, but you cannot lighten the tone of the colour. A corner of a stencil may be lifted occasionally to see the result when working, care being taken that the position of stencil is not altered.

The finer the surface of material, the less colour should be used. Heavy materials take more colour. The best effects are got with careful rubbing in. Hurried work looks crude, and simply wastes colour, stencils, and brushes. Articles which have been washed may be stencilled, if free from dressing of any kind. Do not stencil an article that is soiled; wash it first, and dry thoroughly.

Add a drop of turpentine if the colour becomes too thick through exposure, or on account of the lid not having been properly fastened.

coloured paper be preferred, stencil as on coloured fabrics, and make a preparatory trial of the shades.

A cartridge wall-paper is usually 21 or 30 inches wide, and is very suitable for a frieze or dado. The cuttings may be stencilled as borders and pasted on the wall to form panels, vertical stripes, or a border along dado or skirting.

When stencilling the actual frieze or wall, use drawing-pins to keep the stencil in position, bending it carefully if necessary at the corners.

Wood.

Colours may be applied to the natural wood, either plain or stained, and then varnished; or to painted wood, using the same methods as on fabrics, according to whether the surface is of a dark or light shade.

Leather.

Best results are on natural colour of leather, which must not be of a greasy nature—stencil as usual.

Pokering Stencil Work.

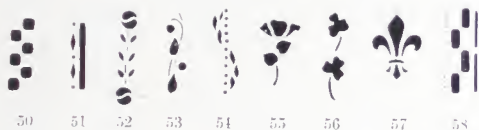
Designs stencilled on velvet and velveteen are greatly enhanced by outlining with the poker-work machine. Example on page 37.

Embroidering Stencil Work.

This produces the effect of appliqué. An outline stitch of dark green, black or brown, etc., silk, tapestry wool, mercerised cotton or flax, is carried round a design. When there is a number of colours stencilled in one design, an outline of black produces a very rich effect; or it may be an appliqué stitch, matching the colours used, but preferably slightly darker in shade, with a bright gold shade of French knots in centres of flowers, the stems being worked over completely. Heavy embroidery threads are usually the best for this work. Example on page 36.

STENCIL PLATES READY CUT.

The following designs are procurable ready cut in the sizes
and at prices given below.



Nos. 50 to 67 are about $4 \times 2\frac{1}{2}$ in. Price, 2d. each net



Nos. 100 to 119 are about 5×3 in. Price, 3d. each net.



208



209



210



211



212



213

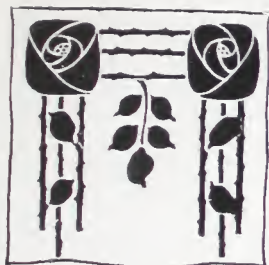


214

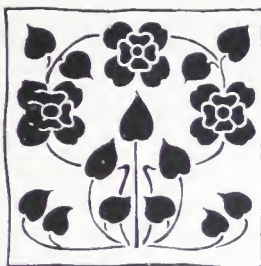
Nos. 208 to 214 are about $10\frac{1}{2} \times 7\frac{1}{2}$ in

Price 9d. each, net.

ALL STENCILS ON THESE PAGES ARE TAKEN FROM
THE KENTIGERN LIST OF CUT STENCILS SUPPLIED
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DEALERS.



250
 $15\frac{1}{2} \times 15\frac{1}{2}$ in. ... 3/- net



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252
 $15\frac{1}{2} \times 15\frac{1}{2}$ in. ... 3/9 net.



253
 $15\frac{1}{2} \times 15\frac{1}{2}$ in. ... 3/9 net.



254
 $15\frac{1}{2} \times 15\frac{1}{2}$ in. ... 3/- net.



255
 13×13 in. ... 3/6 net.

SOME CUSHION STENCILS.



300



301



302



303

Complete Tea Cosy Designs.

No. 300.

11 x 7 in. .. 1/- net.

No. 301.

11 x 7 in. .. 1/- net.

No. 302.

11 x 7 in. .. 1/3 net.

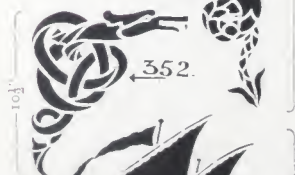
No. 303.

11 x 7 in. .. 1/3 net.



20 1/2

35 1/2



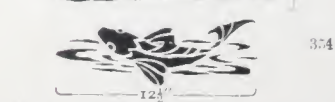
10 1/2

35 1/2



11

35 1/2



12 1/2

35 1/2



355



356

No. 350. 20 x 13 in. .. 3/9 net.
No. 352. 10 1/2 x 9 1/2 in. .. 1/6 ..
No. 353. 11 x 11 in. .. 3/- ..

No. 354. 12 1/2 x 4 in. .. 1/- net.
No. 355. 13 1/2 x 11 in. .. 1/6 ..
No. 356. 9 x 6 in. .. 1/3 ..



357

Set of 3. $15\frac{1}{2} \times 8\frac{1}{2}$ in. $1/4$ net.



358

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359

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360

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361

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400

No. 400. Yoke and Cuff for Blouse.

$11\frac{1}{2} \times 5$ and $3\frac{1}{2} \times 3$

The set. $1/9$ net.



401

Scarves.

No. 401.

20×12 .

$2/6$ net.

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402

Blouse Stencils.



403

404

405

406

Each set of 3 designs. { Yoke about $6\frac{1}{2}$ in. wide } 1/9 net.
 { Cuff " 3 " " } 1/9 net.



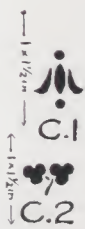
A.



B.

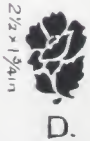


C.

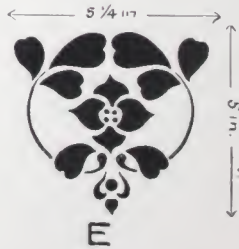


C.1

C.2



D.

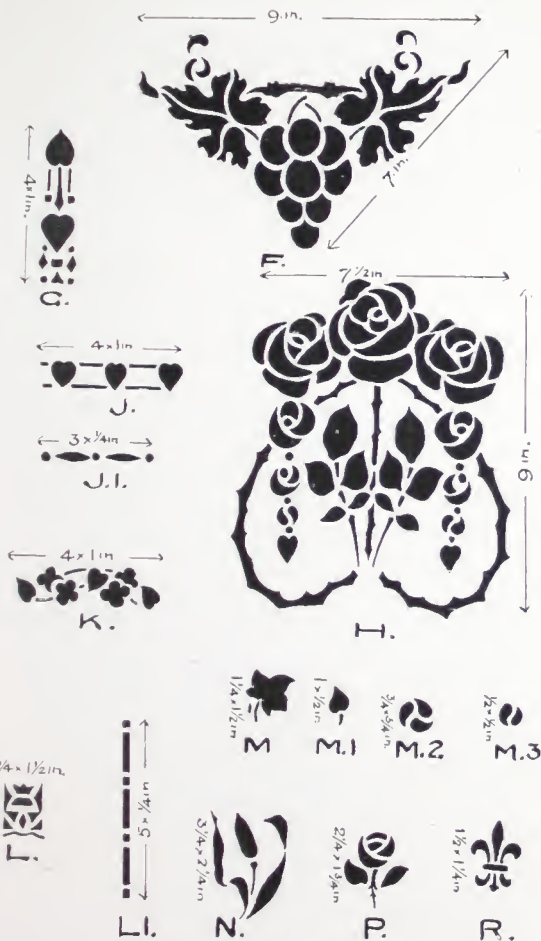


E

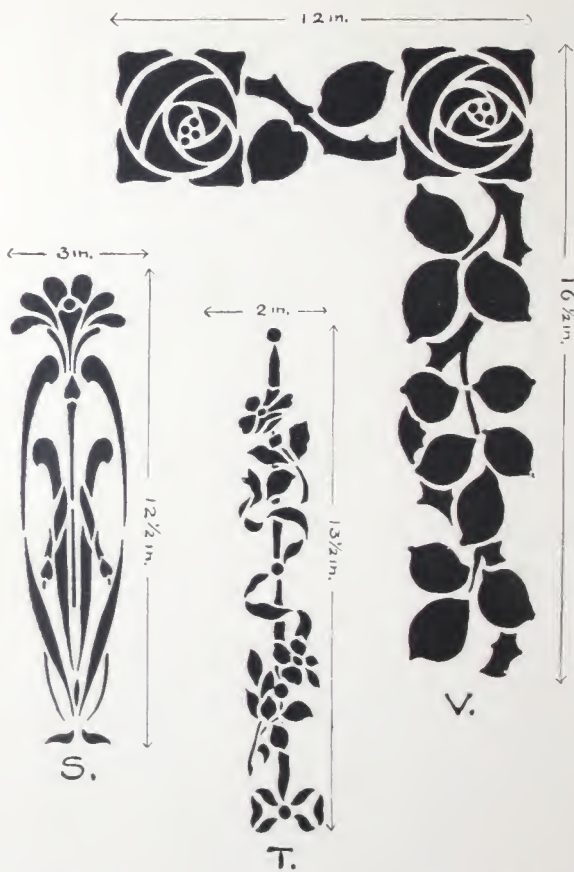
A .. $4\frac{1}{2}$ d. net.
 B .. 3d. "

C, C 1, C 2 The set, 2d. net.
 D 2d. "

E .. 5d. net



F .. 6d. net	J, J.1. The set, 2d. net.	M, M1, M2, M3. The set, 2d. net.
G .. 2d. "	K 2d. "	N 2d. "
H .. 9d. "	L, L.1. The set, 3d. "	P 2l. "
		R 2d. "



S .. 6d. net.

T .. 8d. net

V .. 1/2 ne.



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	<div><p>SPECIMENS OF THE KENTIGERN SERIES OF WASHABLE STENCIL COLOURS IN LEVER LID TINS READY FOR USE PRICE SIXPENCE EACH NET MADE ONLY BY REEVES & SONS, LIMITED. DALSTON. LONDON.</p></div>		
PINK			AUTUMN BROWN
			
APPLE RED			GOLDEN BROWN
			
OLD ROSE			VANDYKE BROWN
			
HELIO	SMOKY BLUE	BLUE	AZURE
			
RESEDA	NILE GREEN	WHITE & BLACK	LEAF GREEN
			
			BLUE GREEN



WHITE. BLACK



GAMBOGE TINT



RAW SIENNA



BURNT SIENNA



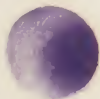
SALMON PINK



VERMILION TINT



CARMINE TINT



VIOLET



MAUVE



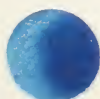
AZURE



GRASS GREEN



PRUSSIAN GREEN



PRUSSIAN BLUE

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DEALERS IN ARTISTS' MATERIALS.**

WASHING STENCILLED FABRICS.

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Rinse two or three times and wring out lightly. When nearly dry, iron on the back, when possible, and do not use a very hot iron.



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VARIOUS USES AND ARRANGEMENTS OF STENCILS.

THE following pages contain suggestions for the application of stencil designs to useful articles; of course, many other combinations of the stencil plates procurable, ready cut, are possible. The prices of the different plates here used are given on the preceding pages

Pincushions.



Stencil 171



Stencils D, J, and M



Stencil E



Stencils 357 and 358

Dorothy Bags.



Stencil 406



Stencils 66 and 406



Stencils C and J

Brush Pocket.



Stencils
63 and J1

Fan.



Stencils C, M, and M3

Collar Box.



Stencils L and L1

Candle Shade.



Stencils 62 and M3

Wallet Handbag.



Stencil 405

Shaving Papers.



Stencils A and 51

Blotter.

Blotter.



Stencils 300
58 and L 1



Stencils 361 and M 2

Cosy.



Stencils 51 and 114

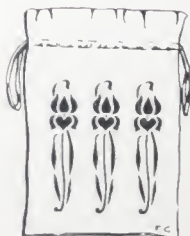
Photo Frames.



Stencil 52



Stencils 66 and 118



Stencil 160

Laundry Bags.



Stencils 353 and 63



Stencils H and P

Cushions.



Stencils 57, 158, and 356



Stencil 352



Stencil 361

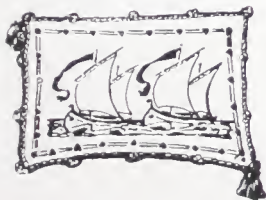


Stencils 53 and 200



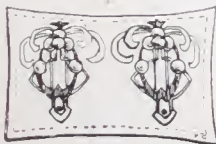
Stencil 168

Ottoman Cushion.



Stencils 353 and J

Panel Cushions.



Stencil 355



Stencil V



Work Apron.

Stencils used 56 and 155



Magyar Dress.

With stencilled Yoke and Cuffs, with sprigs forming a line from neck to elbow, also on waistband with part of cuff design.

Stencil 403



Garden Paling.

Stencil 150

Lamp and Electric Light Shades.

Handkerchief Shape.



Stencils L 1, 359,
52, 53, and 54



Stencil 369

Humpty.



Stencils 108 and 254

Small Table Covers.



Stencils 64 and
201



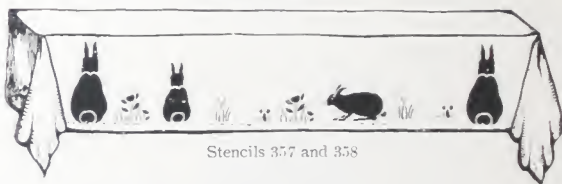
Stencil 169

Fireplace Draping.



Stencil 180

Mantel Borders.



Stencils 357 and 358



Stencil 300

Draught Screen.



Stencil 252

Designs for Ends of Sideboard Cloths, Piano Tops,
or Table Runners.



Stencils 57, 58, and 356



Stencil 181



Stencils 115 and 209



Stencils 157 and 116,



Stencil 167



Stencil 430.



Stencil 355

TWO CUSHIONS STENCILLED AND EMBROIDERED
as suggested on page 14.



Stencil 429.



Stencil V.

TWO CUSHIONS STENCILLED ON VELVET AND POKERED
as suggested on page 14.



Bookcase Curtain.

Using Stencils
Nos. 116 and 350

Casement Curtain.



Stencils L1, J, and 152



Stencil 182

Casement Curtains.

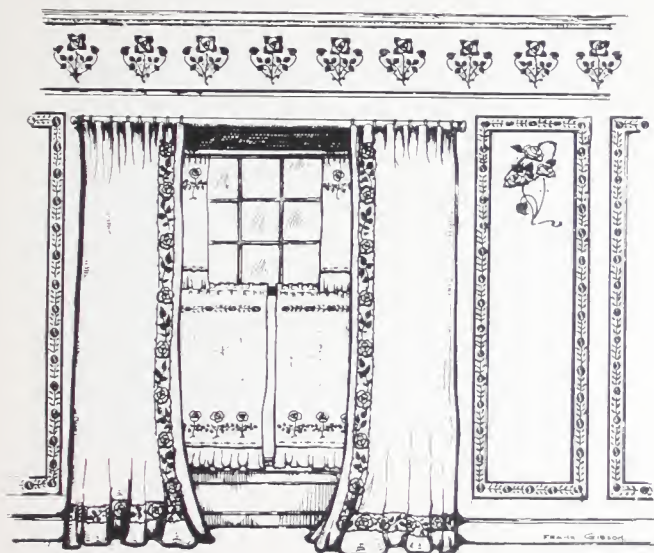


Stencil 151

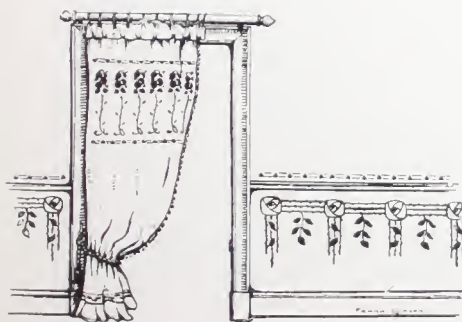


Stencil 403

Suggestion for Wall and Window.



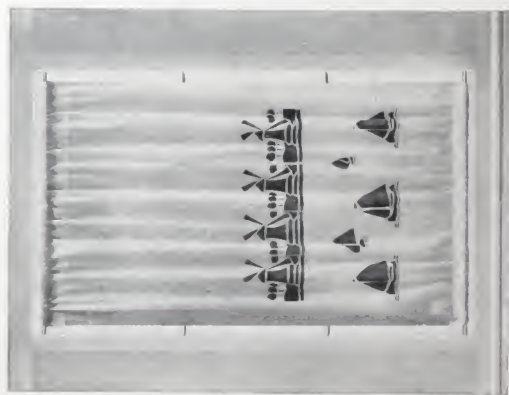
Curtains, Stencil 185; Sash Curtains, 51, 52, and 156;
Frieze, Stencil 170; Panels, 52 and Stripe of 51; Panel Insert, 252



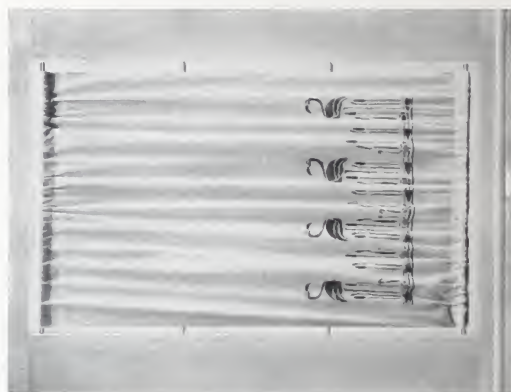
Portière, Stencils J, 163, and 58; Dado, 250 and J

Doorway
and Dado
Treatment.

Casement Curtains.



Stencils 423, 424.



Stencil 413.

Casement Curtains.



Stencils 412, 411, 358, 428.



Stencils 414, 53.

To Manufacturers and Decorators.

THE Publishers wish to call the attention of Manufacturers and Decorators to the fact that Mr. Frank Gibson, author of this book and the designer of the stencils illustrated therein, is open to submit designs and quotations for stencilling any materials suitable for stencil decoration.

Messrs. Gibson & Co. have a large connection with the leading manufacturers, and are accustomed to execute orders with rapidity and at prices suitable for commercial purposes.

There is a steadily increasing demand for hand-stencilled goods which manufacturers find a profitable trade—one advantage being that no large stock of a pattern need be carried, orders being executed as required.

Messrs. Gibson & Co. cut stencils for all decorative purposes.

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REEVES' IMPROVED STENCIL COLOURS.

In Glass Bottles.

ALL ONE PRICE, 4d. each net



Azure Blue	Prussian Blue
Black.	Prussian Green
Burnt Sienna.	Raw Sienna.
Burnt Umber.	Salmon Tint.
Carmine Tint	Vermilion Tint.
Gamboge Tint.	Violet.
Grass Green	White.
Mauve.	

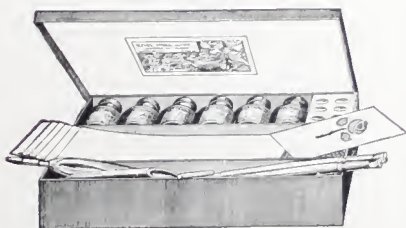
No Medium Required. Ready for Use.

REEVES' STENCIL OUTFIT.

Washable Oil Colours

PRICE COMPLETE,

5/- net.



The outfit contains six bottles of Reeves' Improved Stencil Colours, three Reeves' special Stencil Brushes, a special Stencil Knife, six pieces of Transparent Stencil Paper, six Drawing Pins, one Cut Stencil, Stirring-rod and Coloured Example.

KENTIGERN STENCIL COLOURS.

In Tins.

ALL ONE PRICE, 6d. each net



Apple Red.	Nile Green.
Autumn Brown.	Old Gold.
Azure.	Old Rose
Black.	Orange.
Blue.	Pale Gold.
Blue Green.	Pink.
Gold.	Reseda.
Golden Brown.	Smoky Blue
Helio.	Vandyke Brown
Leaf Green	White.

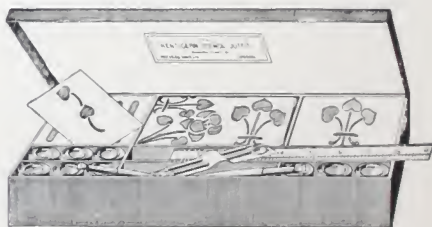
No Medium Required. Ready for Use.

KENTIGERN STENCIL OUTFIT.

Washable Oil Colours.

PRICE COMPLETE,

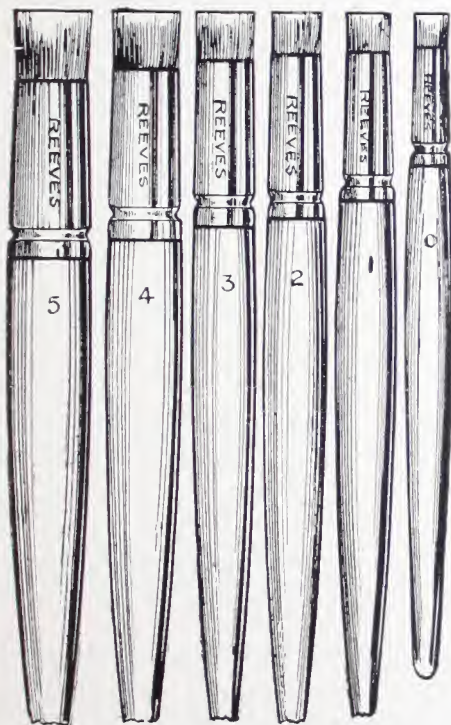
6/- net



The outfit contains nine tins of Kentigern Stencil Colours, two Stencil Brushes, two Drawing Pins, Rule, Stirring-rods, four Cut Stencils, one Cushion Square, part stencilled.

REEVES' SPECIAL STENCIL BRUSHES.

These Brushes are made of finest Lyons' Hog Bristles, set in nickelled ferrules on polished brown handles. The bristles are very short and split at the points, thus giving a very soft working tip.

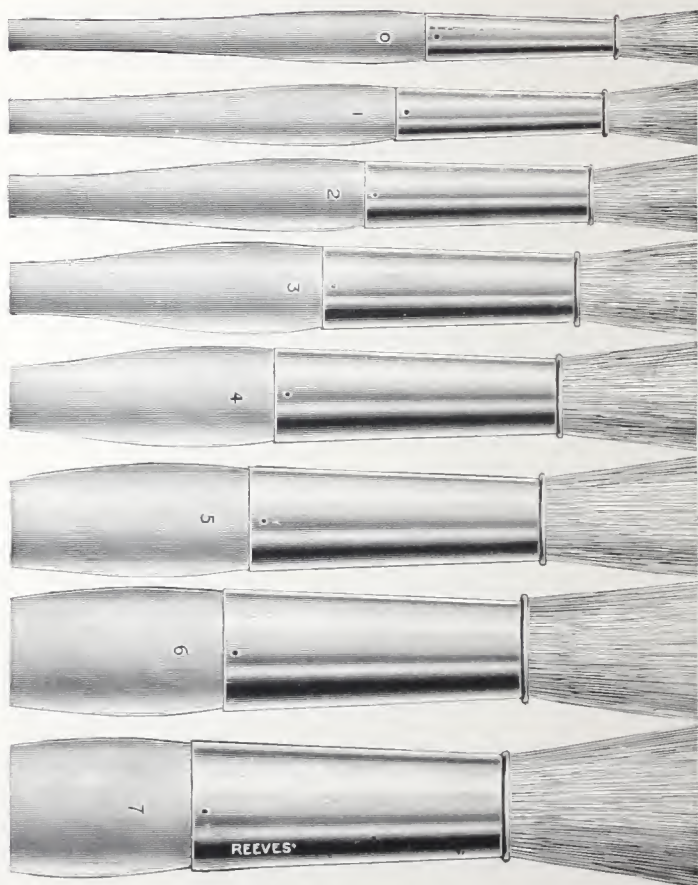


Size No. ..	..	..	0	1	2	3	4	5
Each ..	..	..	0s. 4d.	0s. 4½d.	0s. 5d.	0s. 6d.	0s. 7d.	0s. 9d.

BRASS STIRRING-RODS, ½d. each.

REEVES' ORDINARY STENCIL BRUSHES.

SERIES A.



No. . .	0	1	2	3	4	5	6	7
Each . .	0s. 1½d.	0s. 2d.	0s. 2½d.	0s. 3d.	0s. 4d.	0s. 5d.	0s. 6d.	0s. 8½d.

REEVES' SPECIAL STENCIL KNIFE



with double edge each 1/3

REEVES' TRANSPARENT STENCIL PAPER

in sheets $25 \times 19\frac{1}{2}$ inches. Per sheet, 3d.

A design can be traced on to this paper directly, without the use of carbon paper.

SUMMARY OF KENTIGERN CUT STENCILS.

Ready for Use.

(Illustrated on pages 15-27.)

	s.	d.
Nos. 50-67. Set C, D, G. Set J, K. Set M, N, P, R	0	2 net.
Nos. 100-119, B, Set L	0	3 ..
Nos. 150-158, A, 417	0	4 1/2 ..
No. E	0	5 ..
Nos. 160-165, 167-170, F, S, 423	0	6 ..
Nos. 180-185, T, 416, 427	0	8 ..
Nos. 200-214, 358, H, 413, 420, Set 421, 424-426, 428	0	9 ..
Nos. 300, 301, 354, 359, Set 419, 422	1	0 ..
No. V	1	2 ..
Nos. 302, 303, 356, 361, 418	1	3 ..
Nos. Set 257	1	4 ..
Nos. 352, 355, Set 360, 411, 412, 415	1	6 ..
Nos. Set 400, 403-406	1	9 ..
No. 402	2	0 ..
No. 401, 414	2	6 ..
Nos. 250, 254, 353	3	0 ..
No. 251	3	3 ..
No. 255, 410, 430	3	6 ..
Nos. 252, 253, 350, 429	3	9 ..

SETS OF CUT STENCILS FOR BEGINNERS.

Set 1 and 2	2/6 each net.
Set 3, 4, 5 and 6	5/- " "

“Trifles make perfection
but
Perfection is no trifle.”

—*Michael Angelo.*





